

AMERICAN ART NEWS.

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NEW YORK, DECEMBER 26, 1908.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Bauer-Folsom Co.—Selected American paintings. Antiques, art objects and decorations.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Caussa Galleries.—Antique works of art.

Clausen Galleries.—Artistic frames, mirrors and modern paintings.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Ancient and modern paintings.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Holland Art Galleries.—High class modern paintings.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Bronzes and sculptures by St. Eberle, Chester Beach and others.

Montross Gallery, 372 Fifth Avenue.—Paintings by American artists.

Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.

Oehme Galleries.—French and Dutch paintings.

Powell Gallery.—Paintings—Artistic frames.

Louis Ralston.—Ancient and modern paintings.

The Rice Gallery, 45 John St.—Special exhibition of Thumb-nail Sketches by Julian Onderdonk.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

G. von Mallmann, Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

ACADEMY'S VENICE COMMITTEE.

The National Academy of Design, having been requested by the management of the Third International Exposition at Venice to open next Spring, to select fifty representative works for the gallery to be devoted to the art of the United States at said exposition, has appointed the following committee of seven to select such works: Harrison S. Morris, Herbert Adams, Vice-President N. A.; J. W. Alexander, Francis C. Jones, Edmund C. Tarbell

WINTER ACADEMY SALES.

The sales at the Winter Academy thus far are as follows: Paul Cornoyer's "Hazy Morning," \$500; William S. Robinson's "Laurel," \$650; Carleton Wiggins's "An August Afternoon," \$1,000; E. L. Henry's "Confidences," \$400; Joseph Pennell's "Etruscan Gate, Perugia," \$75; Louise Pope's "Puerto Del Sol, Madrid," \$50; Helen M. Turner's "The Country Fair," \$100; Ben Foster's "Late Afternoon," \$1,200; Henry R. Poore's "The Desert," \$1,500; Edward W. Redfield's "In Port,"



LANDSCAPE.

By Francesco Collantes (1557-1666).

Now at Cottier Galleries.

Kouchakji Freres.—Art objects for collections.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

The Anderson Auction Co., 12 East 46th Street.—Drawings, Etchings, Engravings, Paintings; Dec. 29 at 2.30 and 8 o'clock.

COMING DUVEEN SALE.

Duveen brothers will sell early in February at auction a collection of objects of art said to be worth \$500,000. It includes thirty-five tapestries, antique furniture, Chinese porcelain, old embroideries and textiles. Ming pottery, bronzes, statuary, wall paneling and decorative objects.

The collection will be dispersed, it is said, because of a reorganization of the local branch of the house in conformity with its remodeled establishments in London and Paris.

and J. Alden Weir, all N. A., and Joseph Pennell, A. N. A. This committee will select fifty oils and a few water-colors, black and whites and bronzes. It is understood this will be the only collection of American art to be shown in Europe during the coming year.

GERMAN ART EXHIBITION.

The date of the formal opening of the exhibition of contemporary German art in the Metropolitan Museum has been set for Monday evening, January 4, when the president and trustees of the museum will hold a reception in the new Fifth avenue extension of the building. The committee is composed of J. Pierpont Morgan, Edward D. Adams, John L. Cadwalader, Robert W. De Forest and William C. Osborn.

\$2,000; Henry B. Fuller's "The Triumph of Truth over Error," \$400, and F. Ballard Williams's "Lledr Valley, North Wales," \$1,200.

ART COMMISSION NOMINATIONS.

Joseph Howland Hunt, as secretary of the Fine Arts Federation, sent to Mayor McClellan this week the nominations of three sculptors and three laymen, from whom the Mayor may appoint successors to the two retiring members of the Municipal Art Commission on January 1. The retiring members of the commission are John J. Boyle, sculptor, and Howard Mansfield, layman. The nominations are Herbert Adams, Karl Bitter and Herman A. McNeil, sculptors, and Richard T. H. Halsey, Frederick B. Pratt and Frederick S. Wait, laymen.

IN THE ART SCHOOLS.

National Academy of Design.

Pink teas and receptions are not outside the category of girl art students' lives for the Academy girls give these affairs where talent of various kinds entertain and sweets are nibbled at. Last Saturday the reception committee for an affair of the kind was the Misses Elfrieda Burton, Estelle Hesse, Violet Hertz and Eleanor Schorer, of the life class, who with the other members of the class entertained the girls from the antique class. On entering the blue-room as it was called, one was agreeably surprised by the caricatures of the various students by Miss Burton and Miss Anita Moffat, and above all the wonderful gowns worn for the occasion. There were directoire and sheath gowns with a Svengali in real trousers worn by Erna Rocamora, who threw a spell over Gwen Davies the charming Trilby of the reception, who sang "Ben Bolt." The great event of the tea was when the Salome dance was given by Isadora Duncan in real life. Estelle Hesse and Mary Garden were charmingly outdone by Elfrieda Burton. With long and sweeping train Miss Amy Silbernagel was here, there and everywhere entertaining the guests in a most charming manner.

Art Students' League.

The exhibition of pen and ink drawings by Franklin Booth, held last week at the League attracted many visitors as well as students.

Claggett Wilson has decided to live permanently in New York and has taken a studio on Riverside Drive. He formerly lived in Washington, where his work is also well known.

William M. Chase painted a portrait before the students Wednesday afternoon.

On Thursday night another Leap Year dance was held at the League, and in brilliance of costumes and the number of those present, surpassed its predecessor of the autumn. The girls were requested to wear evening dress and most of them appeared in Tuxedo or full dress coats and the corresponding accessories. The coats and high collars caused amusement, but this was nothing compared to the way the men struggled with their trains, hats and curls. Mary Garden was represented, Salome was there, and the students, burlesqued many other well known people. The greatest merriment was caused by William Selden, who was dressed as a typical girl art student, even to the paint brush in his hair. Allen D. Cochran was a debutante, all in white, and Eugene Speicher's costume was so assorted that it was impossible to tell what it really was, although the effect was extremely ludicrous. Some of those whose costumes were especially noticeable were Douglas Robbins, Stephen Condict, Alfred Raboch, Edgar Ward, and Aime Titus. The affair lasted until after midnight and was pronounced a great success by all.

The League rooms were closed Christmas and will also be on New Year's Day.

N. Y. School of Art.

Frank Alvah Parsons, director of the department of design and normal training at the New York School of Art, is giving a course of twenty lectures in Newark, N. J. These are attended by about seventy supervisors of art, manual training, and Normal school teachers from Newark, Orange, Trenton, Montclair and other neighboring cities. The course is one in composition and design as applied to teaching art in the public schools. It includes color and form as it may be given by grades, and

includes many suggestive applications of color, harmony and arrangement in the school room, the home, and municipal buildings. The keenest interest is shown by the board of education as well as by the class in this practical work.

Christmas has robbed the school of many of the students for one or two weeks' holiday, while those who remain try to drown all homesickness in entertaining. On Thursday the afternoon life class enjoyed singing and dancing and a generous collection of pennies was taken up to buy a candy treat for the class. However, in spite of such distractions there has been good steady work done. There was an interesting model in the sketch class last Friday—a gentleman who posed for a bet. The class inflicted a standing pose and had him pose fifty instead of twenty-five minutes.

Miss Mary Low Robertson has returned to her home in Jasper, Tenn. to take charge of the art department in Pryor Institute.

PHILADELPHIA.

The recent water-color exhibition made history for itself of a high order. Maxfield Parrish was the winner of the Beck prize of \$100 for "The Landing of the Brazen Boatman." This with his fourteen other works, all illustrations of the "Arabian Nights" and the "Wonder Tales of Greek Mythology," are rich in imagination and coloring and carried out to the finest detail.

The Academy has made a standard for itself in the matter of hanging its exhibitions. Each artist's work is grouped by itself as much as possible. Where single works are sent they are hung with others of similar color and tone. In the water-color display two lines of pictures only were hung. Sales were numerous. "The Meeting of the Ways," by Stanley M. Arthurs, and a "Portrait," by Thomas P. Anschutz, brought respectively \$400 and \$350. Three of Alice Schille's examples were sold, one for \$160; Jessie Willcox Smith sold two; Joseph Pennell three, and many other pictures found purchasers.

During the exhibition Mr. Lewis, President of the Academy, gave a reception to the students of the Academy and their friends, a delightful affair. The hostesses were Mrs. Lewis and the wives of the faculty, Mrs. Anschutz, Mrs. Grafly and Mrs. Breckenridge.

The Fellowship of the Academy held their annual meeting on December 18, and elected their officers for the ensuing year as follows: President, Charles E. Dana; vice-presidents, Thomas P. Anschutz, Cecilia Beaux, F. W. Taylor, Frank Stephens and Emilie Zeckwin; treasurer, H. H. Parker, and secretary, Elizabeth Forbes. Much regret was expressed at the resignation of Miss Helen Henderson, who is remaining indefinitely in Paris.

The Art Club's nineteenth annual exhibition of oil paintings and sculpture in its new gallery was well attended, as its exhibitions usually are. The new gallery is without daylight. It has its advantages in always being well lighted, dark days making no difference. Many good pictures there, by Philadelphia's best painters, were shown, but were badly hung, even up to the skyline, four in a row, and just wherever they would fit close against each other without regard to tone or color. Even the largest one was not centered, but hung two or three pictures one side. Sales, however, were good, as always when E. Taylor Snow has charge.

BOSTON.

Not since the Public Library littered on the Common has Boston been treated to anything so locally laughable as the story now going the rounds of two elderly ladies who paused in front of Barnard's big nude statue, "The Hower," which has been temporarily installed on the grass plot in front of Trinity Church. "Do you think it is really he?" asked one of them doubtfully. "I suppose it must be," the other replied. "The papers have said that the statue is finished; but I don't remember that Bishop Brooks looked just like that." St. Gaudens' memorial of the late bishop, it is needless to remark, has not yet been unveiled.

The Boston Art Club's committee of seven on reorganization has recommended in a report that has just reached members of the club, that the place be made in a more general sense a club house, adding a restaurant, grill, card, sleeping and dining, and reception rooms for women. By such expansion it is believed that the depleted revenues of the club may be recouped. The committee are: Thomas Allen, W. H. Rothwell, A. F. Clarke, C. P. Jaynes, L. C. Hill, L. Loring Brooks and Wallace L. Pierce.

Boston art dealers understand that small low-priced pictures stand about the best chance of selling during the fortnight preceding New Year's, and, unless some painter of more pretentious works insists on representation at this time, the galleries usually contain popular exhibitions. Such, for instance, are the admirable water-colors of the Tokio Art Association and the group of portraits of cats by Miss Frances B. Townsend, shown at the Copley Gallery, 103 Newbury Street, or the collection of photographs of travel which fill the gallery of C. E. Cobb & Co. Various objects of art have been installed in the exhibition gallery of Walter Kimball & Co. This, too, is the time of small private exhibitions in hotels and studios.

That cleverest of all imitators of the antique, Angelo del Nero, is in Boston again, this time at the Boylston street store of L. Haberstroh & Son, with a series of copies of the medals of Pisanelle (1380-1456). There also are reproductions of other antique works, some of them thickly encrusted with artificial patina; but as they are exhibited for what they are, one may not speak of them as green goods.

An exhibition of water-colors by Col. H. Anthony Dyer, of Providence, has been installed at the galleries of R. C. & N. M. Vose, 320 Boylston Street. Col. Dyer has considerably altered his manner in the last year or two, and distinctly for the better. His landscapes of a few seasons ago were mostly studies of the half-timbered bush that surrounds the Rhode Island industrial center. They were intelligently studied, but liable to be rather copy in tone and tight in handling. Lately the painter has worked at Newport and on Cape Cod, with constant endeavor to get pure, pearly color, sometimes making considerable use of grey paper. The effect of the newer works is very agreeable. A study of a fishing schooner at one of the Provincetown wharves is well drawn. Several pictures of breaking surf and of seaweed gatherers would merit more than passing commendation. Mr. Dyer's industry and persistence are likely to land him in a high place among American landscapists.

CHICAGO.

The Frederic Clay Bartlett cartoons for glass and painted panels to be installed in the new University Club are attracting much attention. They occupy an entire gallery in the south wing of the Art Institute. The panels for the assembly room, fifty-six in number, show various aspects of a Gothic chase and feast. The figures are conventionalized, and the coloring is bold and rich. The entire wall space of the ladies' dining salon will be covered with seventeen sumptuous panels, the motive of which has been taken from the tent tapestries in the Musée Cluny, Paris. The fourteen huge windows in the main dining salon will be paneled in symbolic groups, each panel revealing a muse. The muses of all the arts, the goddesses of science, the law, medicine, the presiding tutelary spirits of all the great universities are shown—in short, a most imposing, highly decorative and instructive procession. The effect, when completed in tinted glass, will be most striking.

The exhibition of thirty-three oil paintings, by Stephen Parrish, in the Marshall Field Company gallery, will continue until early in January. There is quiet dignity and charm in this group of landscapes. Lovely little glimpses of the harbors and hills of New England, twilight memories of Paris, secluded nooks in the forest, are the artist's themes. There is atmosphere, exquisite form, warm tints and idealism. Every mood of Nature has been admirably portrayed. "Sunset—Cape Cod," is lovely in its yellow glow, and "A Paris Suburb," wrapped in evening haze with the allure of a quaint provincial street, is indefinitely fascinating.

Moulton & Ricketts will soon display about thirty of the works of Thomas Moran. One half have been loaned by collectors and admirers of Moran, among whom are a number of prominent Chicagoans.

MONTREAL.

The Thirtieth Loan Exhibition is now on in the galleries of the Art Association. The pictures are all loaned by the prominent citizens of Montreal. Mr. E. B. Greenshields loans works by the three Maris brothers, "The Old Canal at Dordrecht," by James Maris, "The Christening," by Matthew Maris, said to be the most valuable picture of the collection, \$22,000 having been paid for it, and "Ducks," by William Maris. Mr. Greenshields has also lent a very fine mauve, "The Potato Gatherers" and Josef Israels' "The Anxious Family."

Sir William Van Horne has loaned a single figure by Corot, "The Council Chamber," by Johannes Bosboom; "Study of a Girl Knitting," by James Maris; "Paysage," by Theodore Rousseau; "Bretonne," by Dagnan-Bouveret, and "A Street Scene in the East," by Daumier.

The Hon. L. J. Forget has loaned "Amsterdam," by James Maris; "The Sheep-Lauren," by Maure, and "Winter's Blasts," by Schreyer, and a most interesting example of the work of Sir W. Q. Orchardson, called "Gainsborough's Studio," depicting Mrs. Siddons posing as "The Tragic Muse," while around her are grouped Sir Joshua Reynolds, Mrs. Jordan, John Kemble, Dr. Johnson, Edmund Burke, and at an easel Gainsborough.

Instructive studies by J. H. Jures, "The Spanish Robbers" and "Christ and the Lepers," are shown especially for students, as they are unfinished works.

EXHIBITION CALENDAR FOR ARTISTS.

PENNSYLVANIA ACADEMY OF FINE ARTS, PHILA., PA.

One Hundred and Fourth Annual Exhibition of Paintings and Sculptures.
New York, works received by W. S. Budworth before Jan. 5.
Boston, works received by Doll & Richards, before Jan. 5.
Philadelphia, works collected by Academy, Jan. 4, 5, 6.
Chicago, works received by Newcomb-Macklin Co., before Dec. 31.
Indianapolis, works received by Herron Institute, before Dec. 31.
St. Louis, works received by Noonian & Kochian before Dec. 31.
Press view and Reception Jan. 30.
Opening of exhibition, Jan. 31.
Closing of exhibition, March 14.

THE ARCHITECTURAL LEAGUE, 215 West 57th St.

Twenty-fourth annual exhibition.
Exhibits received LAST DAYS Jan. 14, 15.
Annual Dinner, Jan. 29.
Press View and Reception, Jan. 30.
Opening of Exhibition, Jan. 31.
Closing of Exhibition, Feb. 22.

THE AMERICAN SOCIETY OF MINIATURE PAINTERS.

Tenth Annual Exhibition at Knoedler Galleries, N. Y. C.
Works to be sent to 139 W. 54th St., Jan. 16.
Opening of Exhibition, Jan. 23.
Closing of Exhibition, Feb. 6.

GILL ART GALLERIES, SPRINGFIELD, MASS.

Works selected from studios in New York, Jan. 4-9.
Works collected, Jan. 11-15.
Opening of Exhibition, Feb. 6.
Closing of Exhibition, Mar. 6.

Francois Flameng, the well-known French painter, arrived Monday on the Baltic, of the White Star Line, to make his first visit to the United States. He will have a studio at No. 3 East Thirty-third street.

Abbott Thayer returned Monday from Europe on the Amerika.

Mr. and Mrs. Joel Nott Allen entertained a number of their friends at a bridge party at their Sherwood studio, Dec. 16. The guest of honor was Mrs. F. Leopold Schmidt, wife of the ex-Consul-General of Baden and Saxony. Other guests were the Countess D'Arshot, Mrs. Gould, Mrs. Jonathan Ogden, Mrs. Oliver Livingston, Mrs. Samuel Borrowe, John Westervelt, Miss Louisa Jones and others.

Otto Bollhagen, a German painter, who has been spending several months in the United States, has returned to Germany. He came here to study Washingtoniana for the purpose of making paintings for the North German Lloyd's new steamship George Washington, named for the first President. Among the places he visited were Washington and Mount Vernon, the home of "The Father of His Country." He was received by President Roosevelt.

Raphael Lewisohn is spending his second season in New York having recently returned from Biarritz, where he spent the summer and autumn. He has taken a studio in the Bryant Park Building, where he is showing four new canvases. Mr. Lewisohn's work was noticed and favorably criticized in the ART NEWS last winter. He is at home on Saturday afternoons. In the early spring he will return to his Paris studio.

George H. Smillie, who spent the summer at Breadloaf in the Green Mountains, has returned to New York and has joined the art colony at Lawrence Park. In his East 36th street studio he is engaged in painting a large important picture of early winter, with groups of cedar trees, a rising moon and melting snow.

F. K. M. Rehn is preparing an exhibition of 25 canvases which will open at the Buffalo Fine Arts Academy on Jan. 5 to continue until the end of the month.

The collection comprises landscapes, marines and Venetian subjects. These latter which are exceptionally fine have not been exhibited before.



BRÉTON PEASANT GIRL.

At Knoedler Galleries.

By Dana Pond.

Frederick Crane, recently painted a number of interesting landscapes in the vicinity of his summer home at Dorset, Vt. The great rolling picturesque country shown in his canvases is aptly portrayed by the artists broad handling of his subjects.

John J. Boyle has completed a pediment for the Immigrants Industrial Sunday Bank. The composition comprises two figures and the seal of New York. His fountain for Philadelphia, "Rebecca at the Well," was recently placed.

A special cable to the New York Times from Paris says: Auguste Rodin, the sculptor, returned to his studio, Rue de l'Université, December 16. He has just recovered from an illness which had kept him to his home in Muedon for a month. He has taken up his work again, but for the time his day will be shorter than usual.

Francis Day recently returned from his summer home at Centre Moriches, L. I., where he made a number of outdoor pictures. He is now settled for the winter in his studio in the 67th street building.

Charles E. Cookman recently painted a picture of his conception of Andersen's fable of the eleven enchanted princes. He is at present engaged in painting a decorative picture containing landscape and figures. The composition shows marked originality and the color is delightful.



ORIGINAL SKE

By Frederick L. Stoddard.

In Thumbnail Exhibition at Powell Gallery.

Editor AMERICAN ART NEWS:

Dear Sir: I do not quite agree with you on the question of a specific duty of \$100. This would be too onerous on cheaper works of art value. The plan which I proposed in February, 1906, was to let the tariff regulation stand exactly as it is, with a slight addition, as follows: Sect. 1-454, paintings in oil or water color, pen and ink drawings and statuary, not specially provided for in this act, 20 per cent. ad valorem. The duty on any one object imported shall not exceed the sum of \$100. This is the simplest way out, and obviates the necessity of rearranging the schedule, while it covers the ground completely. I do not even think it wise to make all art works one hundred years old free, for many worthless fakes will creep in free, since the appraisers are not experts, while the risk of paying \$100 on a \$10 "old master" might act as a deterrent. A good "old master," worth having here, would never be kept out of the country for a \$100 tax.

Yours very truly,

DAVID C. PREYER.

New York, Dec. 22, 1908.

[Mr. Preyer has misunderstood the brief for the specific duty of \$100 offered by the editor of this journal at Washington for artists and others. This distinctly states that a specific duty of \$100 is asked on all pictures and sculptures produced within the past one hundred years, and no allusion is made to black and whites, etc. It would be manifestly unjust to tax many black and whites which now pay a duty of 25%, only when produced within the last twenty-five years, \$100. It seems to us there is much in Mr. Preyer's suggestion, as there is in Mr. Strauss's, which we recently published, but the ART NEWS petition seems to us the briefest and simplest. With the tariff bill comes to be framed it is quite probable that the ART NEWS plan can be amended in accordance with Mr. Strauss's idea and the suggestions of Mr. Preyer can be also adopted. These gentlemen, with many others who have written us, are in entire sympathy with the movement in favor of a specific duty and the details of such specific duty can be easily adjusted by Congress.—Ed.]

The foreclosure sale of the Yerkes art gallery, at Fifth avenue and Sixty-eighth street, which was to have taken place last Wednesday, has been postponed again for two weeks, at the request of the corporation counsel.

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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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Students' Hotel 93 Boul. St. Michel

ACADEMY'S VENICE COMMITTEE.

We are pleased in making the announcement of the composition of the Committee of the National Academy to select the fifty representative American oils, water-colors, and black and white, with a few sculptures for the International Art Exposition at Venice next Spring, to note that the men chosen to serve on this committee have been well chosen. We cannot well figure out a better selection among the Academicians and Associates, for each and every man has a deserved reputation for fair-mindedness and can, we think, be depended upon to make the most judicious selection possible.

It is to be hoped that the committee will succeed well in its difficult task, and that its selections will be cheerfully accepted. It is very necessary that a thoroughly representative choice of exhibits be made.

A CAMPAIGN OF FALSEHOOD.

The question of the Art Tariff must be growing wearisome to our readers, and we purpose devoting less space to it from now on, and until such time as the new Tariff bill comes before Congress for discussion.

Meanwhile the Free Art League, whose headquarters, and seemingly whose entire management is in Bos-

ton, has apparently entered upon what can only be called a campaign of falsehood as regards the suggestion to Congress of a Specific duty. This League through its Secretary has issued a supplementary brief addressed to the Ways and Means Committee of Congress, in which the argument is made against the specific duty idea, that if adopted it would bar out many black and whites, etchings, engravings, etc., which are naturally so low in cost as to make a \$100 duty prohibitive, etc.

The impression it is sought to make on the Committee is that this is a weakness in the specific duty brief offered in behalf of artists and others by the editor of this journal.

As a matter of fact, this specific duty brief expressly avoids any allusion to black and whites, which now pay a duty of 25% only when produced during the past twenty years. The Free Art League's Secretary is only attempting to cloud the issue.

We are reminded in this connection of the late Artemus Ward's "moral kangaroo": "He's an amooosin' little cuss. 'Twill make you larf yourself to death to see him jump 'round and squeal."

WINTER ACADEMY DISPLAY.

(Third Notice.)

In this closing notice of the more striking pictures in the Winter Academy Display, mention must be made of the unusually good show of portraiture. The two Pulitzer Sargents, as the presentments of Mr. and Mrs. Joseph Pulitzer by the great master of modern portraiture will hereafter be known, are alone worth the visit to the exhibition. Few better examples of Sargent's great art could be shown than these. The full length of Mrs. Pulitzer is simply wonderful in its characterization, and rendering in a few bold strokes of accessories and textures. The painting of the pearl necklace is a marvel of dexterity.

The bust portrait of Mr. Pulitzer is perhaps more serious as a work but here again is evidenced the artist's power of characterization and expression. The third example of Sargent, the full length of Miss Brice is inferior to the Pulitzer portraits, but is a striking canvas. Other notable portraits in the display not mentioned heretofore are Lydia F. Emmet's presentment of a boy—a typical lifelike and beautiful child's portrait, Louise Cox's portrait of Master John Churchill, Robert D. Gauley's charming and life-like portrait of Miss K., Howard G. Cushing's usual but always attractive portrait of his auburn haired wife, Flagg's sketchy but lifelike half-length of Paul Bartlett, George M. Reeve's double portrait of Aunt and Niece—a fine work, and J. Alden Weirs sympathetic portrait of a middle aged jovial man.

Good Figure Works.

Of the figure works Harry Watrous' "Fair Penitent" is one of the best, well thought out and well painted. There is a decided contrast in this canvas to the risqué "Cup of Tea, Cigarette and She," which Mr. Watrous showed last Spring, but perhaps he will give us another appropriate to the Spring season next year. Verplanck Birney shows one of his characteristic well painted interiors with figures, and Horatio Walker's "Ice Cutters" is characteristic and strong. To Paul Cornoyer must be given the title of New

THE PRESENT EXHIBITION

of EARLY DUTCH and FLEMISH ART at the EHRICH GALLERIES, Fifth Avenue and Fortieth Street, will continue for ten days longer. The Exhibition is especially remarkable in that every example bears the written indorsement as to genuineness and attribution by Dr. Hoistede de Groot, of The Hague, Holland, who is the recognized greatest authority of Dutch and Flemish Art. All the other Early Schools of Art are equally well represented. These Galleries, by supplementing their own knowledge with the highest foreign expert opinion, offer their patrons indisputably genuine and correctly attributed "Old Masters."

York's Beraud, or better, its Raffaelli, for his "Flatiron Building," and J. Campbell Phillips shows a charming figure work in "The Peaceful Hour."

Charles C. Curran's "Morning Hours" is breezy and charmingly conceived, but the artist must look to his color, which is growing hard and too hot. W. Granville Smith's "Queen's Lace" is perhaps the best outdoors with figures in the display, and Hugo Ballin's "Hope" is again one of his modern Italian old masters which are fine pieces of color and decoration.

New Movement Missed.

The leaders of the new movement, as it is called, and whose apostles are "The Eight," are hardly represented. It is understood that three pictures from George Luks were turned down by the admission jury, and Henri Sninn & Sloane are all unrepresented, which is to be regretted. Ernest Lawson is not at his best in "High Bridge," and only Bellows, in his splendid "Up the River," reproduced in the ART NEWS last week, and Jerome Myers, with a chastened example, stand for the new movement. Arthur Davies is strongly represented, as is also the technician, Charles W. Hawthorne, and the colorist, Ballard Williams.

Further study confirms the first favorable opinion given to the Winter Academy. Its memory will live.

James B. Townsend.

CORCORAN GALLERY EXHIBIT.

(Third Notice.)

The rather unfortunate, as far as art writers and publications are concerned, almost coincident opening of the second exhibition of contemporary American paintings in Washington, and of the Winter Academy display in New York, had perhaps the not unnatural result of some innocent and unavoidable errors in the reporting of the same.

In my second notice of the Corcoran exhibit last week I alluded to having heard complaint of pictures having been invited by the Corcoran authorities, only to be turned down by local juries, but further stated that this was a question that lay between the management and the invited artists. I either misunderstood the complaints on this subject or was misinformed regarding it, for the Washington correspondent of the ART NEWS writes that no invited pictures whatever were turned down, and only those entered voluntarily by the artists, and that from 1,200 of these sent in only some 150 were accepted, on account of the standard being kept rigorously high. I hasten to correct my former statement in accordance with this later information, and regret that it was made.

It appears also that I alluded to the examples of W. E. Schofield, shown in the display, as having been often seen before. It seems that the three Schofield's—rather a large representation for one artist—were painted in England this year, and were never before publicly shown in this country. This error was due to haste in summing up a

list of pictures which had been often shown before in America, but was none the less an injustice to Mr. Schofield.

In Gallery C.

To resume my review of the exhibit with Gallery C and following the plan of my previous notices, I should say that its most meritorious pictures are T. W. Dewing's well-known characteristic and beautiful "Yellow Tulips," a typical still life of fish by Wm. L. Chase, Horatio Walker's equally typical "Woodcutter," a George Inness, Jr. landscape "After the Shower," very rich in quality, a good example of the pretty art of William Thorne, "Helen," Geo. Deforest Brush's old but always impressive and strong "Family Group," from the Chicago Art Institute, Emil Carlsen's still life "Copper and Brass," Henry W. Ranger's two typical virile "Cutting Ship Timber," and "Long Point Sand Dunes," the old, but always effective, "Virgin" by Abbott Thayer, Paul Dougherty's stunning coast scene, the "Twisted Ledge," the now almost famous portrait of Mrs. Spottiswood by Wilhelm Funk, Hugo Ballin's and Samuel Isham's big and fine decorative works "Under the Pergola," and "Coming Spring," Edwin Abbey's "Penance of Eleanor," a characteristic canvas, that American Corot "The Trembling Leaves" of Willard L. Metcalf, the group of John La Farge's, of which the best is the "Wolf Charmer," Horatio Walker's "Enchanted Sty," dramatic in conception and of course well painted but not up to his standard, the splendid interior with figures "Girls Reading," by E. C. Tarbell, and John S. Sargent's portraits of Senator Lodge and Mr. and Mrs. Wm. C. Endicott, Jr., which, although I may be executed for heresy in saying it, are not among the canvases on which his fame will rest.

In Gallery D.

Howard Russell Butler, in his "Cloud Banks," D. W. Tryon in the "Sea Evening," John W. Alexander with his "The Mother," W. Gedney Bunce with his "Evening in Venice" and Sergeant Kendall with the well known "Narcissa," are the leaders in Gallery D. It is a pleasure to see again, however, Walter L. Palmer's "Ice in the Glen," A. H. Thayer's "Stevenson Memorial," C. H. Davis's clear aired fine landscape "Clouds and Hills," Kenyon Cox's "Book of Verses," Elliott Daingerfield's decorative "Swan," Louise Cox's delicious "Little Boy Green," and Francis C. Jones's interior with figures "Dance in the Studio."

The three remaining galleries and the atrium as the corridor is euphemistically called for still another notice.

I am pleased to say that the Corcoran Gallery has purchased for its permanent collections Leonard Ochtman's fine landscape, "November Morning."

James B. Townsend.

It is probable that the noted collection of the works of Sculptor Augustus Saint Gaudens, now at the Corcoran Gallery at Washington, will be sent to Pittsburg and placed on exhibition at the Carnegie Institute.

LONDON LETTER.

London, Dec. 16, 1908.

The Amherst sale continued at Christie's last week again showed the astuteness of that noble collector. Many years ago Lord Amherst picked up for £220 at a country sale in Norfolk a Louis Quinze suite of two settees and twelve fauteuils, backed with Gobelins illustrations to Aesop. Yesterday after a prolonged battle between Messrs. Agnew, Seligmann and Asher Wertheimer, the last named secured these treasures at a cost of 7,000gns.. Mr. Asher Wertheimer also bought the companion suite of half the number for 1,150gns. For the remaining 91 lots the large total of £26,000 was obtained, this sum excluding the noble set of eight Lebrun tapestries from the famous series representing "L'Histoire du Roi," which were bought in at 12,000gns. A brilliant translucent Limoges plaque of "The Death of the Virgin," by Nardon Penicaud made 1,700gns., and a pair of small upright plaques by the same, representing "The Procession to Calvary," and "The Descent from the Cross," were acquired by Mr. George Salting for 1,500gns. Other examples of Limoges enamels bringing high prices were a Penicaud upright plaque "The Last Supper," 550gns.; a Court-ouis ewer 10½ inches high 480gns. and oval plaque by Jean de Court "The Crucifixion," 310gns. A rare Gubbio dish, known as the Giorgio example, dated 1522 and representing "The Death of the Virgin," made 1,300gns.; an Urbino tazza painted with "The Entombment," by Francesco Xanto in 1536 made 440gns.; and a Louis Seize marquetry secretaire by David de Luneville 720gns. These high prices not only prove the winter to be an excellent season for selling but encourages the belief that sale-room prospects will materially improve next year.

Mr. Alfred Gilbert R. A. has sent in his resignation to the Royal Academy and though his retirement does not, of course, preclude him from exhibiting at future Academy exhibitions, regret will be generally felt that the veteran sculptor can no longer take an active part in Burlington-House affairs. Mr. Gilbert's retirement like that of the late G. F. Watts, confirms the belief that the most distinguished Academicians are ever the least tenacious of the "sweets of office," and the readiest to make way at a fitting age for the promotion and recognition of younger talent. Mr. Gerald F. Kelly has been elected an Associate of the Royal Hibernian Academy. Mr. J. D. Ferguson has been elected Secietaire of the Salon D'Automne.

It is now definitely announced that the winter exhibition at Burlington House will consist of the late George McCulloch's collection of paintings and sculpture.

A loan collection of pictures now on exhibition at the South London Art Gallery has for special features two renderings by Mr. Lavery of "The Bridge at Gres," painted respectively in 1884 and 1904, and two works by Mr. Wilson Steer, the early "Knuckelbones," and later "Profile of a Girl."

Other exhibitors of interest are Messrs. Joseph Crawhall, George Clausen, Mark Fisher, A. S. Hartrick and Chas. Sims.

Mr. Hugh P. Lane has again set an example to London, among the latest additions to the Dublin Gallery of Modern Art being a series of sketches in pen and wash by that fascinating artist Constantine Guys.

A numerous collection of original drawings in pencil and watercolor by

the late Augustus J. C. Hare, illustrating his "Walks in London," and other well-known guide-books, are now being shown by Messrs. Myers & Co. (59 High Holborn).

At Christie's this week "A Card Party" by De Hooghe sold for £285; a portrait of an Italian nobleman by Pordenone for £120; "Lovers," by George Morland for £252; and "Portrait of a Lady and a Gentleman going for a Walk," attributed to the early English school, for £420.

At Messrs. Arthur Tooth and Son's galleries (175 New Bond street,) a representative collection of water colors by J. C. Dolman A. R. W. S., has been added to the annual winter exhibition of pictures on view.

At Messrs. Connell's galleries (47 Old Bond street) is an exhibition of clever pastels of "Scottish Gardens," by Marmy C. W. Wilson, a talented Glasgow artist. At the same galleries there are also on view, as usual, a number of fine etchings by D. Y. Cameron, Andrew Affleck, and other modern etchers.

WHISTLER MEMORIAL.

Joseph Pennell, one of the honorary secretaries of the London Whistler Memorial Committee, says that the memorial, which is to be a statue of "Fame" holding a medallion of Whistler, is not quite finished yet. To M. Rodin it has been a labor of love, as he was very closely associated with Whistler and had the greatest admiration for him. He will take no compensation for the work, charging only for the material required.

The work of the Memorial Committee has been kept very private up to the present, but more money is needed. Plenty of money for the London memorial has been subscribed, but the committee considered that it would be a graceful thing to present a replica of the memorial to the Paris committee, thinking this would be agreeable to the French nation, among which there are so many admirers of the great American painter.

For this an additional sum of £1,000 is needed, and subscription will be received by Lord Plymouth, No. 54 Mount street; Mr. William Heinemann, publisher, No. 21 Bedford street, Strand, or Mr. Joseph Pennell, No. 3 Adelphi terrace, Strand, London.

ART BOOK REVIEW.

"ARTS AND CRAFTS IN THE MIDDLE AGES," by Julia de Wolf Addison; L. C. Page Co., Boston, \$3 net.

This is a description of mediaeval workmanship in several of the departments of applied art, together with brief sketches of special artisans in the early Renaissance. The book proves the necessity of the study of ancient art to the attainment of any perfection in modern times. Those who study well its pages will view art work with more intelligent interest and vastly increased pleasure.

There are chapters on gold and silver, jewelry and precious stones, enamel, metals, tapestry, sculpture in stone in England and France, carving in wood and ivory, mosaic and illumination of books, and there are 368 illustrations, many in color.

A number of anecdotes are related in connection with the history of various crafts, which both entertain and instruct. The true spirit which the Arts and Crafts is trying to inculcate was found in Florence and the author relates the attention of the great artists to the manipulation of objects of daily use. She says: "Benvenuto Cellini was willing to make salt-cellar, Sansovino to work on inkstands, and Donatello on picture frames, while Pololulo made candlesticks." And she concludes: "The more our artists realize the need of their attention in the minor arts, the more nearly shall we attain to a genuine alliance between the arts and crafts."

THE LINCOLN MEDAL.



The Lincoln Centennial Medal, a reproduction of which accompanies this notice, and produced by Edouard J. Roine, of Paris, in connection with the commemoration of the centennial of the birth of Abraham Lincoln, is the feature of a volume compiled by Mr. Robert Hewitt, the well known collector of Medallie Lincolniana. This volume, recently published in this city, is a most interesting one, and contains a scholarly essay on the origin and symbolism of the medal by Prof. George N. Olcott, of Columbia University, a paper by Richard Lloyd Jones, describing its purpose and character and certain characteristic utterances of Lincoln. The medal itself is probably the most beautiful representation of Lincoln's features that has yet been made.

The designer of the medal, Edouard Roine, has long been recognized by the authorities on the subject as one of the great medalists of the world. Born in France in 1858, he secured fame as a sculptor before turning his attention to medallie art. His first reputation was won by a bas-relief design for the Paris Exposition of 1900. The French government gave him a gold medal for his bas-relief of the "Aurora of the 20th Century," the original of which is in the Luxembourg. His more important productions of late were the statue of St. Louis, designed for the St. Louis Exposition, and the now famous marriage and christening medals.

COMING ART LOAN EXHIBIT.

An appropriation of \$15,000 has been made to the Metropolitan Museum by the Hudson Fulton Celebration Commission for an art exhibition in connection with the 300th anniversary of the discovery of the Hudson and the 100th anniversary of the successful steam navigation of the same river. The exhibition will last probably either three or six months. It will be composed of the works of Dutch, English and possibly the American colonial schools of painters, and will be free to the public.

The museum will devote the entire new wing, which will be finished in time, to this exhibition, which will be the greatest loan exhibit this city has ever known. Mr. J. Pierpont Morgan is the chairman of the general committee, under whose supervision this exhibit will be given, and Mr. Robert W. de Forest is the chairman of the sub-committee, having that section of the art features of the celebration directly in charge.

Dr. H. C. Bumpus, director of the American Museum of Natural History, has assured the Celebration Commission that the museum will prepare a special exhibit illustrative of the life, character and industries of the aborigines at the time of the discovery of the Hudson River.

PARIS LETTER.

Paris, Dec. 16, 1908.

It was announced sometime ago that a well known collector, Mr. Drouet, had bequeathed the whole of his art collection to the Louvre. The Drouet collection consisted chiefly of examples of the English school. It included about one hundred paintings and the artistic circles, except a few persons who "knew better" and smiled, were unanimous in welcoming such a happy windfall for the national collections, the poverty of which is so lamentable, as regards English painters.

Now, it appears, the Louvre trustees have informed Mr. Drouet's heirs that they are unable to accept the legacy. No reason has been given, but it is stated that a number of pictures in the collection on being closely inspected by experts, proved to be spurious. As to the others they are doubtful.

The Hotel Drouot, after many months of utter slackness, is now itself again. The various auction rooms are crowded and the prices paid for pictures and objects of art are distinctly better, they have been indeed good, of late. A collection of an average value, sold for the account of an unknown amateur, realized very fair prices.

A fine example by Charles Jacque "Interior de Bergerie," was knocked down for \$3,400 to Messrs. Tooth and Sons and another picture by the same artist \$900 to Mr. Danton.

A portrait of an old woman by Filicien Rops was secured by Mr. Camille Blanc for \$3,040. Messrs. Arnold and Tripp paid \$1,220 for a remarkable Harpignies and two small panels by Henner fetched \$2,240.

Messrs. Boussod and Valadon secured two views of Venice by Ziem, for \$2,000, and 1,720 respectively.

Mr. Vibert paid also \$1,720 for Roybet's "La Partie de Cartes." A smaller canvas by the same, "Gentilhomme au Bouquet," brought \$720.

The great composition by Chaplin "Night," was secured by Mr. Petit for \$1,200.

The water colors also brought rather high prices: "Marselles Harbor," by Ziem brought \$800. A small example by L. Loir, \$240.

A pastel by Lhermitte was sold for \$1,100 to Mr. Lhubez.

An exhibition is now being held at the Ecole des Beaux Arts, of the pictures, sculptures and other works purchased by the French Government at this year's Salon. The exhibits are 270 in number, and represent almost every genre and every tendency.

Messrs. Alfred Maurer, F. Frieseke, L. E. Walden and F. M. Armington are arranging each an exhibition of their works, to take place at the American Art Association, early next year.

The whole atelier of the late painter Charles Landelle, including pictures, ancient tapestries and other objects of art has just been sold by auction at Petit's.

BARBIZONS SELL WELL.

The highest price obtained at a sale at the Hotel Drouot on Monday last was for a picture by Charles Daubigny, "La Cressonniere," which brought 27,200f. (\$5,440).

Another Daubigny, "View of the Seine, Evening Effect," brought 3,450f. (\$690). Two pictures by Karl Daubigny brought 800f. (\$160) each. "The Henroost," by Charles Jacque, valued at 15,000f. (\$3,000), was bid up to 15,700f. (\$3,140) by M. Saint, who also gave 8,400f. (\$1,680) for "A Woman's Portrait," by Henner.

"Troupeau de Moutons pres d'une Mare" by Charles Jacque, was bought for 9,000f. (\$1,800) by M. Petit.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Ainslie Gallery.**—Landscapes by W. Merritt Post, to Dec. 31.
- Astor Library.**—Book-plates by the late J. W. Spenceley. Colored plates (decorative designs) from "Der Decor."
- Bauer-Folsom Co., 396 Fifth avenue.**—Pastels by Walter Griffin to Dec. 31.
- Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Century Club.**—Paintings by Lockwood De Forest to Jan. 4.
- Clausen Gallery, 7 East 35th St.**—Landscapes by Edward Gay, to Jan. 1.
- Richard Ederheimer.**—Three centuries of engravings and etchings to December 31.
- Ehrich Galleries, 463 Fifth Avenue.**—Choice examples of early Dutch and Flemish masters, to Dec. 31.
- Knoedler Galleries.**—355 5th Ave.—Rare old mezzotints and stipple engravings.
- Lenox Library.**—Historical exhibition of painter-lithography, Milton Exhibition.
- Metropolitan Museum.**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Macbeth Galleries, 450 Fifth avenue.**—Bronzes and sculptures by St. Eberle, Chester Beach and others, to Dec. 29.
- National Academy of Design, 215 West 57th St.**—Annual winter exhibition, to Jan. 9. Admission, 50 cents. Free days, Tuesday and Friday evenings and Sunday afternoons.
- Oehme Galleries, 320 Fifth Avenue.**—Exhibition of Pre-Raphaelite Water-color drawings, by Mrs. W. J. Stillman.
- Powell Gallery.**—Thumbnail Sketches by 21 prominent American Artists.
- Scott & Fowles Galleries, 295 5th Ave.**—Miniatures by Charles Turrell.
- Religious Paintings by Henry O. Tanner, 6 East 23d St.**
- The Rice Gallery, 45 John St.**—Thumbnail Sketches by Julian Onderdonk.
- Tooth Galleries, 420 Fifth Ave.**—Sir Alma Tadema's latest painting "Caracalla & Geta," to Dec. 31.

EXHIBITIONS NOW ON.

Griffin at Bauer-Folsoms.

Three oils and seventeen pastels by Walter Griffin of Boston, now shown in the small gallery at Bauer-Folsom's, 396 Fifth avenue, and which will remain on view through December 31, evidence the possession by the painter of an agreeable technique, much sentiment and feeling for nature, and a close study of the art and work of Willard Metcalf and Childe Hassam. The three oils, as well as the pastels, were painted on Monhegan Island, Me., and at Lyme, and are full of sunlight and air, joyous and animated. It is difficult to single any out for special mention, for they are all good—not great, but perhaps note should be made of the "Smoky Sou'wester," the "Dancing Water" with its lovely color, the "Old Fashioned Garden," very tender in sentiment; the "Fisherman's Hut," "Silver Lace" and "Autumn Gold."

De Forest at Century.

The entire gallery at the Century Club is filled with an interesting exhibition of 150 paintings and studies in oil, by Lockwood de Forest, only a few of which have before been exhibited. The studies are arranged in groups, one of several beautiful moonlight effects at York Harbor. Some others are "Atlantic Ocean,

York Harbor," "Pacific Ocean, Santa Barbara," and scenes from the "Painted Desert" and the "Grand Canyon," in Arizona, the latter brilliant with charming color. Among the larger pictures are "Mountains from Jalapa, Mexico," "Sunset at Cuervuaca, Mexico," with an interesting outline of church buildings against the sky, and an altogether delightful "Pine Woods, Geofrie's Cove," at York Harbor, a path through the pine woods with the sea seen through an archway of trees.

The exhibition will remain open until January 4.

Bronzes at Macbeth's.

Too brief notice was made last week of the group of bronzes by American artists at the Macbeth Galleries, which will remain there through December 31. The display is one of the most interesting and encouraging of the kind ever made in New York and gives great promise for the future of American sculpture. It is unnecessary to particularize to-day, but the visitor is urged to study the work of Chester Beach, Miss Eberle, Janet Scudder, Mrs. Burroughs, the newcomer, Arthur Putnam, whose animals are remarkable; of C. M. Russell, who will make it necessary for the Borglums and Remington to look to their laurels in the portrayal of wild western life, and F. G. R. Roth, whose ceramics of animals are not only truthfully and beautifully modeled, but are also true in color to the originals.

In these galleries a striking, broadly-handled and speaking likeness of the late Geo. R. Yandell, by Geo. B. Luks, is to be noted.

MUNICIPAL ART DISPLAY.

Novel features for the annual exhibition of the Municipal Art Society at the National Arts Club in February were announced recently by Charles H. Israels, chairman of the exhibition committee.

The exhibition will be purely municipal in character, and, as far as possible, will be a comprehensive exhibit of the work being done by the City of New York, particularly in its official capacity.

A second annual exhibition of advertising art is to be held in the galleries of the National Art Club, January 5 to 21. The exhibition will be confined strictly to designs used for advertising, and will include exhibits of typography applied for advertising. The only requirements that the jury of admission will consider are whether or not a design is strictly an advertising design and whether it conforms to a standard of art such as is set up for any other exhibition held in the club.

FULLER PRIZE PAINTING.

There has been much discussion in the studios as to whether Henry B. Fuller, who won the Carnegie prize of \$500 for his big mural painting, "Triumph of Truth Over Error," now shown at the Academy, as the most meritorious painting in the display, had a right to submit the work for a prize as his own.

The artist has frankly admitted that the painting, which is not new to the art world, as it was exhibited at the first Corcoran exhibition two years ago and was then much discussed and reproduced, was in part the work of Everett Shinn and William Chadwick, and that he had received encouragement and advice in its preparation from the late Augustus St. Gaudens, Walter Williams, Arthur N. Fuller, William Glackens and George Luks.

Some of the jury knew that Mr. Fuller received assistance in executing the painting and the general opinion seems to be that as the artist followed the course of other artists in preparing large decorative canvases, that is, to have assistants prepare the preliminary work, but went over the whole himself—there is no just ground for criticism.

WHISTLER HOUSE DEDICATION.

It snowed outside, but there was plenty of good cheer within when President Joseph A. Nesmith, of the Lowell Art Association, mounted a chair in the exhibition hall and announced the informal exercises with which the Whistler memorial house was declared open. Rev. Charles T. Billings, vice-president of the association, added to the feeling of general warmth by telling the interesting story of the endeavors of a few public-spirited citizens to create a center for the artistic and intellectual interests of the community.

Some of the audience, it must be confessed, felt warmer still over a certain apparent condescension toward Americans which cropped out in a lengthy letter from Joseph Pennell, which was read, although in congratulating Lowell people in not being as their other and more Philistine fellow-countrymen are, Mr. Pennell undoubtedly hadn't the least thought of being offensive to anybody's patriotism. The neat, polite little speech which Governor Curtis Guild, Jr., made thereafter, in which he mildly but firmly asserted that Americans as a nation appreciate art and its application to daily life as highly as any people in the world, dissipated something of the warmth and restored the geniality.

After the addresses everybody had a good time, and everybody, including a little bunch of artists from Boston, admitted that the officers of the Lowell Art Association have done a good job. The interior of the house, colloquially speaking, looks "fine and dandy." Behind the somewhat plain exterior of the mansion in Worthen street are rooms, spacious, well-proportioned and solidly constructed. The committee simply removed some of the accretions of the decades of bad taste and used denims, burlaps, gray friar's cloth, gold foil from tea baskets and other stuffs that charm without being aggressive. The president, Mr. Nesmith, is a professional painter, as is Mrs. Mary Earl Wood. These two bore most of the brunt of the work of devising and executing decorative schemes. Thanks to their efforts Lowell now has a fair-sized and very tasteful exhibition gallery, where art shows of from twenty to forty pictures can easily be set forth from month to month.

Nobody has anything but heartiest praise for the exhibition of pictures with which the gallery was opened or for Frank W. Bayley, of Boston, who contributed it, attending to every item of expense in connection in order that the Art Association might start their enterprise as auspiciously as possible. Examination, so far as this was possible midst bevy of pretty girls, showed that Mr. Bayley had sent to the Whistler House single examples of works by Edmund C. Tarbell, Joseph De Camp, Walter L. Dean, Charles H. Davis, Philip Little, Ernest L. Ipsen, Edward Barnard, Willard L. Metcalf, Hermann D. Murphy, John J. Enneking, Walter Griffin, Theodore Wendel, John Leslie Breck, Charles H. Hayden, William Paxton, Childe Hassam, Frederic P. Vinton, Mrs. M. E. Wood, with a group of miniatures by Laura Coombs Hills, and a group of Lumiere photographs by Miss Helen Messinger Murdoch.

Three years ago Lowell had perhaps as little art as any town of its size in the East. Then a few people conceived the idea of bringing to the city for once a collection of pictures that would compare with the exhibitions in the larger cities. The only appropriate hall was that in the high school building. This during the Easter vacation was filled with a collection of works by the better known painters of Boston and the vicinity. The success of the exhibition was sufficient to warrant the reviving of an "Art Association" which had existed in the seventies, but had become moribund. The next year a special exhibition of pictures by Frank W. Benson was held. Then came the proposal, made first by Mr. Nesmith, that the birthplace of Whistler, which was about to be sold on a mortgage foreclosure, be purchased for headquarters of the association. Lowell is far from being a rich city, but the money needed to get the house was finally secured. Small contributions and much volunteer service sufficed to remodel the interior. When a replica of the Rodin statue in memory of Whistler was offered energetic work on the part of a few members enabled Lowell to get it. Now the city in America that has been created as a memorial to an American artist, and it will shortly witness the installation of a sculptural work of prime importance.

The credit for this achievement rests primarily with the officers of the Lowell Art Association: President, Joseph A. Nesmith; vice-president, Rev. Charles T. Billings; treasurer, Arthur T. Safford; secretary, Mrs. M. E. Wood; other directors, Mrs.

WITH THE DEALERS.

Mr. Emil Rey, of Seligmann & Co., accompanied by Mrs. Rey, sailed on La Provence on Thursday for a brief visit to Paris. He will return late in January.

Mr. Rene Gimpel, of Gimpel & Wildenstein, arrived on La Provence Sunday morning last from Paris, and experienced the stormiest crossing ever made by that swift boat. He is now at the galleries of the firm, 509 Fifth Ave. Mr. Gimpel reports that business in Paris is improving, and that he made several important sales before leaving. On the same steamer there arrived also Mr. Joseph Duveen, who was accompanied by Mrs. Duveen, and who has come to New York for his annual visit and to be present at the clearing sale which the house is to make here early in February.

At the Ehrich Galleries, 465 Fifth Avenue, there has been added to the collection of paintings by early Flemish and Dutch masters an interesting and remarkable double portrait of a mother and child, Frau Urmillar and daughter, which, although very suggestive of Holbein, is the work of an early Suabian master who probably resided at Augsburg. The companion picture—that of Herr Urmillar and little son—is in the Frankfurt Museum, where it is highly esteemed.

At the Durand-Ruel galleries, 5 West 36th Street, there are now, among other interesting pictures, two remarkable examples of Edouard Manet, one a composition group, "Ecce Homo," and another the well-known, full-length standing figure of the baritone, Faure, in an operatic role. This last canvas is so dramatic in effect and so fine in technique and color as to deserve the title of a modern old master. There are also two beautifully decorative compositions by Lagrene, which might almost be called modern Bouchers.

The Knoedler galleries, 355 Fifth Avenue, will have no special exhibitions during the holidays, but beginning January 4 will have a display of recent portraits by Wilhelm Funk, which are now being shown at the Reinhardt galleries in Chicago. These will be on view through January 14. In the lower galleries there are shown some fine old English mezzotints and an assortment of examples of engravings and etchings by Axel Haig, and after Dendy Sadlier.

Following the exhibition of works by Childe Hassam, which closes this evening at the Montross galleries, 372 Fifth Avenue, will come one of recent works by Willard Metcalf, to open January 2.

At the Fauer-Folsom galleries, 396 Fifth Avenue, the exhibition of oils and pastels by Walter Griffin, noticed elsewhere, will close December 31. On January 11 there will open an exhibition of recent pictures by Hugo Ballin. These galleries recently sold a strong marine by Emil Carlsen, entitled "Clearing Off."

One of the choicest and most representative examples of Jules Dupre seen in New York in many a day is now on view at the Tooth galleries, 420 Fifth Avenue. The canvas, a large cabinet example, is unusually rich in color quality and exceedingly luminous and beautiful.

(Continued on page 7.)



REFLET-METALLIQUE VASE.
At Kouchakji Gallery.

In the artistic little gallery of Kouchakji Freres, 1 East 40th Street, and whose house in Paris is so well known to collectors and lovers of Babylonian and Persian pottery and textiles, there are now on view some exquisite and choice specimens of that iridescent Persian lustre ware from Rakka, which so delight the eye and sense of form and color. One is a tabouret, iridescent blue in color, dating between the 8th and 9th centuries. A reflet-metallique vase of same period and another with two handles are exceedingly beautiful, while a two-handled jar of the same period with the very rare golden iridescence completes this remarkable group.

In the same galleries there is an illuminated Persian manuscript, a poem of Suddai's of the 14th century, which sold at the Humbert sale for \$2,200, some beautiful iridescent glass and an unusual collection of Babylonian cylinders. Among the textiles shown is a superior Gheurdes Prayer rug and some 15th century silk rugs, rich in texture and exquisite in color.

Mr. Edward Brandus, who is very late in coming over this year, is expected to sail on the French steamer from Havre to-day or next Saturday.

Scott & Fowles, No. 295 Fifth Avenue, are showing, among other important works, a remarkable fine example of Jacque, a characteristic sheep piece with shepherd.

Mr. Herman Schaus, of 415 Fifth Avenue, who has been very ill for nearly six weeks past and confined to his house, and most of the time to his room, is happily recovered, and his many friends will be glad to know is now again at his galleries.

Several of the larger museums of the country have become interested in forming collections of early Babylonian and Persian ware, and some very fine pieces have been sold to the museums of late by the Kelekian galleries.

The Fifth Avenue Art Galleries, 546 Fifth Avenue, are most attractively and artistically arranged and decorated for the holidays, and are filled with an unusual collection of art objects, pictures, furnishings and furniture which are all offered at private sale.

A collection of beautiful old Chinese rugs will be placed on exhibition on New Year's day at 6 East 23d Street, and will be sold there at auction on January 7 and 8. These rugs come from the most prominent Japanese importing art house in America and some of them have recently been seen at their Fifth Avenue galleries.

ORIENTAL RUG SALE.

Rugs and carpets belonging to Prince Malhas Mourad Shah-Mir to the value of \$8,555 were sold December 16, at the first session of a sale in the Fifth Avenue Art Galleries. The highest price, \$550, was paid by J. A. Brady for a Royal Kermanshah carpet. J. B. Johnson gave \$365 for a palace carpet. Mme. Sidsky paid \$130 for a Tabriz palace carpet. Among those who attended the sale were Mrs. Eastman Johnson, Mrs. T. J. Whittemore and Mrs. J. A. Hanna.

A royal Bijar Kurdistan carpet brought \$1,020 at the second session, December 17. James Graham was the purchaser.

A royal Meshed palace carpet brought the top price December 18, at the third session. E. Post paid \$740 for the carpet, which measured 21 by 15.6 feet. G. Lockwood got an antique Bijar carpet for \$450, and M. Livermore was the buyer, for \$330, of a Tabriz palace carpet.

At the final session, December 19, Anthony N. Brady obtained a royal antique Persian silk palace carpet, for which he paid \$2,300, the highest price of the sale. This specimen, which measures 20.8 by 13.6 feet, is woven in tones of rose, turquoise and Nile green, with dark columns of Persian blue.

One of the largest specimens in Kermanshah was the royal Kermanshah palace carpet bought by E. N. Blumenstiel for \$1,200. It has a rose ground with minute floral design. The same buyer obtained for \$600 a sixteenth century Coala rug. It measures only 5.3 by 3.2 feet. F. Hirshberg paid \$650 for an antique Ispahan palace carpet, a sixteen century museum specimen.

The total of the entire sale was \$52,706.50.

MRS. GARDNER PAYS UP.

Mrs. Emily Crane Chadbourne obtained possession on Monday in Chicago of the art treasures seized last summer by the government by paying into court \$82,411 in addition to the \$70,409 previously paid by her for duties and penalties on the property.

The goods, which were originally the property of Mrs. "Jack" Gardner, of Boston, were imported by Mrs. Chadbourne as household goods under a valuation of \$8,000. Examination by federal appraisers fixed the valuation of the articles, which included oil paintings, wrought iron work and tapestries, at \$82,411. The goods were seized and the penalties enforced.

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